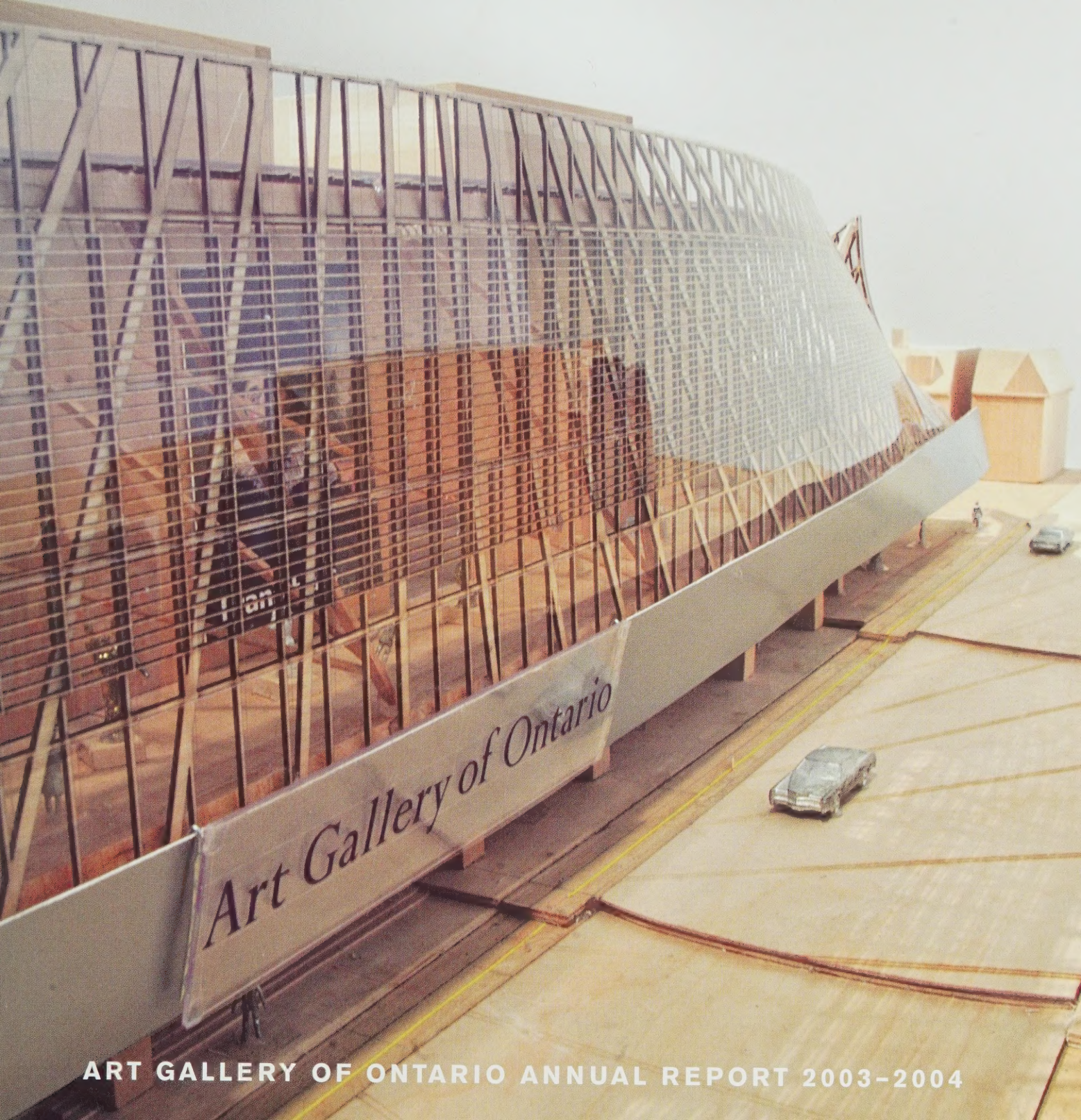
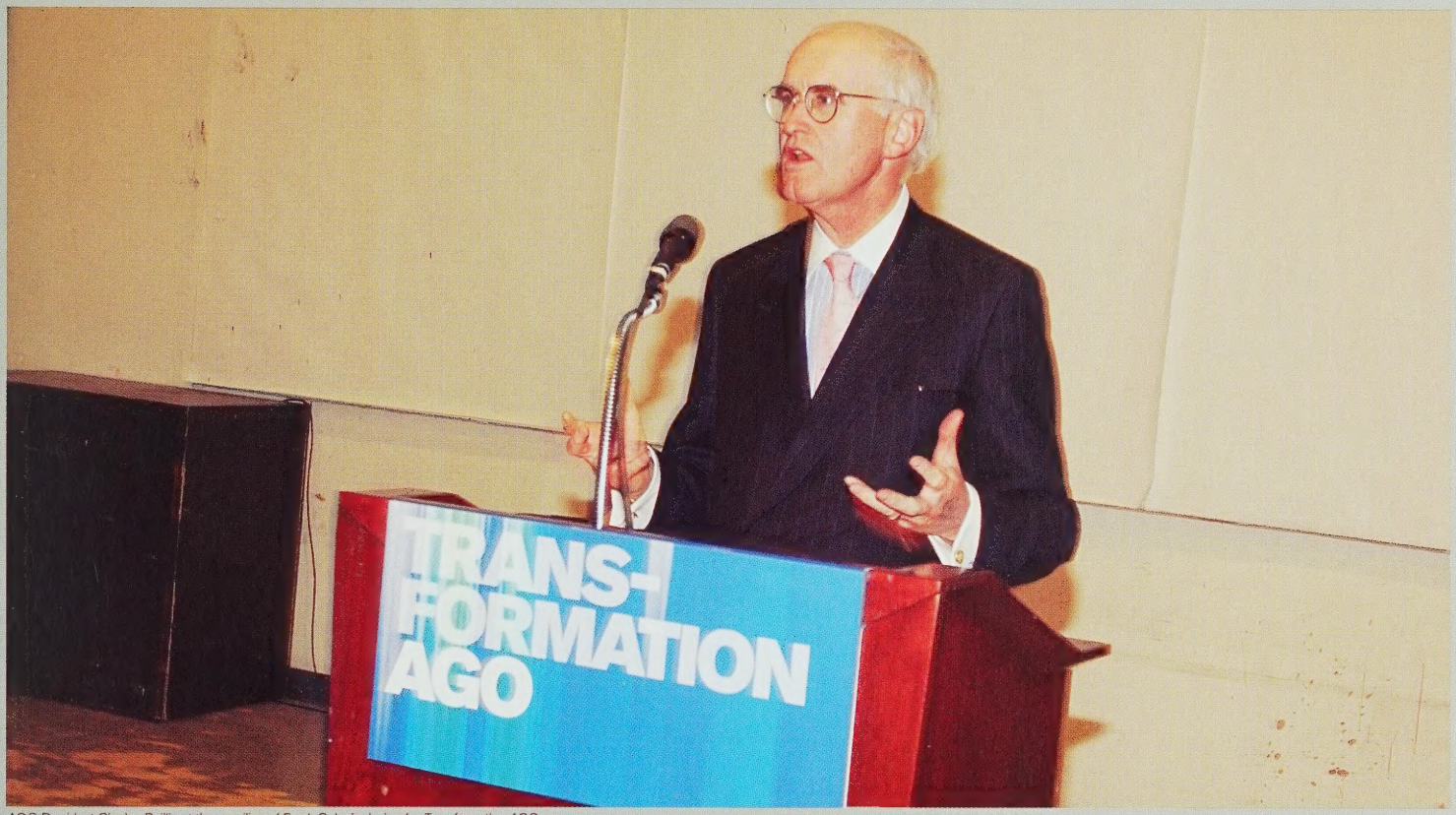


ART GALLERY OF ONTARIO ANNUAL REPORT 2003–2004

Interior view of Frank Gehry's model for *Transformation AGO*. © Gehry International Architects, Inc.

2 PRESIDENT'S REPORT
4 DIRECTOR'S REPORT
6 TRANSFORMATION AGO
10 ACQUISITION HIGHLIGHTS
18 PROGRAM AND EXHIBITION HIGHLIGHTS
26 PEOPLE HIGHLIGHTS
31 FINANCIAL STATEMENTS
35 PARTNERSHIP HIGHLIGHTS
40 ANNUAL CAMPAIGN
52 PERMANENT DONORS/MEMBERS
57 BOARD OF TRUSTEES

PRESIDENT'S REPORT



AGO President Charles Baillie at the unveiling of Frank Gehry's design for *Transformation AGO*.

Since 1900, when a group of citizens came together to establish an art museum for the city of Toronto, the Art Gallery of Ontario has grown and flourished through the support and involvement of individuals who passionately believe that the AGO makes life better. Indeed, the AGO has been built by the community, for the community.

In 2003/04, this involvement influenced virtually every aspect of the Gallery's operation. Our community continued to build the AGO's collection, with 1,732 works being added this year, primarily through gifts. We presented a full and varied program of activities throughout the year, thanks to the generous financial support of corporations, foundations and individuals who passionately believe that art matters. Each of our 700 volunteers contributed countless hours of their time and expertise in areas throughout the Gallery to make our visitors' experience even more memorable. Our 45,000 Members demonstrated their ongoing commitment to the Gallery through their participation in the AGO's many programs and activities.

In the public sector, all three levels of government continued to provide funding for the Gallery, testimony to the value held by our municipal, provincial and national leaders for the important role that the Gallery plays in our quality of life.

We witnessed strong engagement in the AGO's future as more than 100,000 people came to see Frank Gehry's design for *Transformation AGO* and shared their comments and suggestions. We welcome this lively exchange of ideas with our community, which gives us valuable insight into the role that our institution can play in serving the public and integrating the Gallery further into daily life.

As we plan the AGO's transformation, we shall continue to seek the involvement of our community. This is your Gallery, and you will help shape its future.

A. Charles Baillie
President

DIRECTOR'S REPORT

AGO Director and CEO Matthew Teitelbaum shows Frank Gehry's model for *Transformation AGO.*

The Art Gallery of Ontario proved itself as a strong and resilient institution this year, an institution focused on an ambitious future. Despite challenges that affected all segments of the cultural community in 2003/04, the Gallery continued its innovative exploration of ways to bring art and people together. We shared Canadian masterpieces with Toronto audiences through the *Tom Thomson* exhibition. We witnessed artistic genius in the making with Rebecca Belmore's performance piece in the exhibition *Rebecca Belmore: The Named and the Unnamed.* We introduced our visitors to a new way of looking at photography with the exhibition *Pop Photographica.*

The past year was also a time when the AGO further strengthened its leadership role in promoting Canadian art to the world. We finalized plans for the *Tom Thomson* exhibition, co-organized by the Art Gallery of Ontario and the National Gallery of Canada, to travel to the State Hermitage Museum in St. Petersburg, Russia in the fall of 2004. We also gave audiences greater insight into the engaging work of Canadian artist Rodney Graham by organizing, in partnership with the Vancouver Art Gallery and the Museum of Contemporary Art, Los Angeles, the first North American tour of his work.

During this busy programming year, the AGO also dealt head-on with the financial challenges that hit Toronto and Canada – from SARS, to the summer blackout, to the impact of the Iraq war on tourism. Difficult decisions had to be made to ensure that the Gallery's operation for 2003/04 ended in a strong, balanced position. Our overriding commitment was to keep the institution focused on its vision and poised to embrace its future.

We caught a glimpse of this exciting future in January 2004, with the unveiling of Frank Gehry's model for the AGO. This hallmark design is giving shape to a new definition for the art museum experience, with innovative presentations of new collections, dynamic relationships between art and architecture, and a new transparency to "behind-the-scenes" activities.

Strengthened by the challenges we faced this year, the AGO prepares to begin a critical next chapter. It will be a story of new art, a new building and new ideas, all part of the AGO's new future.

Matthew Teitelbaum
Director and CEO

TRANSFORMATION AGO

Frank Gehry describes his schematic design for *Transformation AGO*.

On January 28, 2004, the Gallery unveiled Frank Gehry's schematic design for the transformed AGO, introducing a new horizon for the way that people can experience art. The AGO celebrated this historic moment of the *Transformation AGO* project by hosting a weeklong series of events for AGO donors, Members and the general public. The week ended with a three-day open house, where visitors were able to explore the creative process of the design and the elements that make Gehry's new AGO design unique. Since the unveiling, more than 100,000 people have been able to view the models and share their views on the design.

The wordmark for *Transformation AGO* – New Art, New Building, New Ideas, New Future – captures the full impact of this dynamic project and clearly articulates the AGO's vision to become a new kind of art museum – a place that brings art and people together in new and exciting ways.

Transformation AGO is first and foremost about art. The generous gift of nearly 2,000 works of art from Kenneth Thomson's private collection will add remarkable depth to the AGO's holdings. Key works by 19th- and 20th-century Canadian artists such as Paul Kane, Cornelius Krieghoff, Tom Thomson, Group of Seven, David Milne, Paul-Émile Borduas and

Transformation AGO Open House

Jean-Paul Riopelle will enrich the AGO's Canadian Collection. The Thomson Collection of European Art is renowned internationally for its comprehensiveness and quality, featuring Medieval, Renaissance and Baroque works of art and an extraordinary collection of 18th- and 19th-century European portrait sculpture. A focal point will be the recently rediscovered early 17th-century masterpiece *The Massacre of the Innocents* by Peter Paul Rubens.

Other collections coming to the AGO will introduce new concepts and perceptions about art. Additions to the Gallery's photography collection, including one of the primary collections of works by Josef Sudek and the renowned Klinsky Press Agency archive, will enable the AGO to fully represent the emergence of the medium during the last two centuries in its artistic, cultural and social diversity. Stirring works from the Frum Collection of African Art and a new acquisition of historical Australian Aboriginal art – the most significant collection of its kind outside of Australia – will allow the AGO to celebrate and explore the art of world cultures.

World-renowned architect Frank Gehry has created a landmark building that provides a new dimension to the art experience. Increasing the overall viewing space for art by

40 percent, the transformed AGO will have more than double the gallery space for Canadian art, more than triple the gallery space for photography, and substantially increased spaces for the European collection and contemporary art. Open, inviting and transparent, the new design celebrates the AGO as a place of activity and vibrancy. An animated Dundas facade built of glass and titanium allows visitors to look out to the street and passersby to see the Gallery activity within. A new entrance welcomes visitors inside, leading them to historic Walker Court, the heart of the Gallery. A dramatic ribbon sculptural staircase will rise from Walker Court to a new second-level walkway around the court and to the floors above. At the corner of Dundas and McCaul streets, a two-level complex, called "Meeting Place," will house the Gallery Shop, the new AGO restaurant, a casual café, Jackman Hall lecture theatre, a free contemporary project space and the Members' Lounge. A new south wing overlooking Grange Park will feature a centre for contemporary art, as well as one of the most beautiful event spaces in the city.

The transformed AGO will introduce dynamic new ideas, enabling the AGO to open itself in new and generous ways. Innovative approaches to display will be explored, including visible storage and interactive spaces within exhibitions. A new transparency to typically "behind-the-scenes" art museum operations will allow visitors to experience the full range of Gallery activities, including education, conservation and research.

The transformed Art Gallery of Ontario will create a new future for the role of art museums in our community, leading other institutions in challenging and expanding the definitions of art, and reaching out to the community as a lively, engaging centre for cultural and social activity.

ACQUISITION HIGHLIGHTS

Robert Motherwell (American, 1915–1991), *The Golden Bough*, 1986, acrylic and charcoal on canvas, 228.4 x 549.5 cm. Anonymous gift, 2003. © Dedalus Foundation Inc./VAGA (New York) SODART (Montréal) 2004

In its ongoing commitment to bring new art to its audiences, the AGO added 1,732 works to its collection in 2003/04, thanks to the generosity of individuals, groups, corporations and foundations that donated works and funds.

Two canvases by American Abstract Expressionist Robert Motherwell came to the AGO's collection by an anonymous gift: *The Hollow Men* (from T.S. Eliot), 1983, and *The Golden Bough*, 1986. These are magnificent additions to the AGO's holdings of works by Motherwell, which is now considered to be the largest and most comprehensive public collection of works on paper by the artist. *The Golden Bough* is particularly significant, as Motherwell has created a startling sense of huddled figures by coalescing wispy lines into muscular forms on a signature background of ochre, black and crimson. It is a milestone work, produced at the end of one of the most important careers in postwar American art.

Another important addition to the contemporary collection was *L. Faux: Tri-X*, produced in 2001 by Canadian artist Evan Penny. The work is the culmination of his series *L. Faux*, a bifurcated program of sculpture and photography based on his plain-featured model, Libby Faux. The series was initiated as an oversized relief sculpture of a frontal headshot, with

Evan Penny (Canadian, b. 1953), *L. Faux: Tri-X*, 2001, pigmented polyester resin, oil paint, hair, 147.0 x 121.0 x 25.4 cm. Purchased with financial support of The Canada Council for the Arts Acquisition Assistance program and with the assistance of the E. Wallace Fund, 2003. © 2004 Evan Penny

Richard Gorman (Canadian, b. 1935), *Spitfire*, 1963, oil and Lucite 44 on canvas, 212.5 x 174.5 cm. Gift of May Cutler, Westmount, Quebec, 2003. © 2004 Richard Gorman

variations produced from colour, black-and-white and all-white photographs. *L. Faux: Tri-X*, a multiple-exposure version, is the finest and most forceful sculpture of the series. The work was purchased with the financial support of The Canada Council for the Arts Acquisition Assistance Program and with the assistance of the E. Wallace Fund.

A significant acquisition to the Canadian collection was the painting *Spitfire* (1963) by Richard Gorman, gifted to the AGO by May Cutler. Gorman was part of the generation of Toronto painters who succeeded the avant-garde group Painters Eleven with Neo-Dadaist experimentation of materials and imagery. Bulk paint, which became available in the early 1960s, changed the way Gorman painted. Affordable paint meant he could slather on thick layers of colour, scraping back and reapplying the pigment until he achieved a powerful, coherent and unmistakably visceral effect. The artist gave the title *Spitfire* to the painting as a playful reading of the colour relationships after the fact – the red and blue appear to be locked in a dogfight.

A sketchbook of an unknown 19th-century British artist, purchased with funds from AGO Members, greatly added to the early Canadian collection. The sketchbook is divided into two sections: images dating from 1810 to 1815 of the King's

Unknown artist (British, 19th century), *Sketchbook* (Quebec), 1810–1828, graphite, watercolour on paper, 38 images on 64 pages, 22.0 x 19.3 cm. Purchased with funds donated by AGO Members, 2003

Panel from a reliquary of the Four Crowned Martyrs (French, Limoges, c. 1200–1210), champlevé enamel on gilded copper. Inscribed: *CUSTODIT D(omi)N (u)S OMNIA OSSA S(an)C(t)OR(um) [The Lord preserves the bones of all the martyrs]*. Inscription from Psalm 34: 20 (Vulg.), 24.4 x 18.2 cm (9 5/8 x 7 1/8 in.). The Thomson Collection, gift 2003

German Legion, likely produced in England; and images dating from 1823 to 1828, depicting the artist's travels to Lower Canada and Upper Canada (Kingston, Ontario). The latter section presents drawings and watercolours that deliver compelling anecdotal images of the lives and times of the period, particularly portraying public life during the winter and typifying the personalities inhabiting Lower Canada.

This year was marked by the first gift of European works of art from the Thomson Collection, the highlight of which is an important medieval enamel panel from Limoges, France. This panel is thought to be from a reliquary for the Four Crowned Martyrs, two of whom are shown seated above the lead caskets in which they were drowned in the 4th century. The four were Christian sculptors, martyred for their refusals to carve an idol of Aesculapius (the Greco-Roman god of medicine) for the Emperor Diocletian, and to sacrifice it to the sun gods. The Four Crowned Martyrs are the patron saints of sculptors, stonecutters and marble-workers.

A remarkable bronze by German artist Ernst Barlach, entitled *The Singing Man* (1928) came into the AGO's collection this fiscal year. Like his great friend, Käthe Kollwitz, this Expressionist sculptor, playwright and printmaker gave visible form to

Ernst Barlach (German, 1870–1938), *Der Singende Mann (The Singing Man)*, conceived and cast 1928, bronze, 49.2 x 57.0 x 34.5 cm (19 3/8 x 22 7/16 x 13 5/8 in.). Incised bottom right: *E. Barlach*. Foundry stamp proper right: *H. Noack/ Berlin Friedenau 2/10*. Gift from the Estate of Naomi Jackson Groves, 2003 © Ernst Barlach Lizenzverwaltung Ratzeburg

Michelangelo Buonarroti (Italian, 1475–1564), *Study of a Left Thigh and Knee, with a separate Study of a Right Knee seen in profile, and a Right Foot*, black chalk on laid paper, 18.6 x 16.1 cm. The Thomson Collection, gift 2003

the inner life of humankind. *The Singing Man* conveys an emotional intensity, in keeping with the artist's study of the tradition of northern German Gothic woodcarving. This powerful bronze sculpture is a gift from the estate of the distinguished Barlach scholar Dr. Naomi Jackson Groves (1910 to 2001). A niece of Group of Seven artist A.Y. Jackson, Groves organized exhibitions of Barlach's work and translated his plays into English.

Saint George Slaying the Dragon, a pen-and-ink drawing by 16th century Italian artist Giulio Campi, enhanced the prints and drawings collection. Campi was the leading artist in Cremona, Italy, in the 1530s and 1540s. This sprightly sketch is a preliminary design for Campi's painting *St. George and the Princess*, executed in the mid 1540s for a side chapel in Sant'Agata, Cremona. This example of early Italian draughtsmanship adds another dimension to the AGO's growing collection in this area. The work was purchased as a gift of The Master Print and Drawing Society of Ontario Purchase Fund, with grant assistance from the Canadian government.

One of the year's major acquisitions was an important 16th-century drawing by Michelangelo from the Thomson Collection. The sheet includes three separate, rapidly drawn anatomical studies that demonstrate the artist's attempt to

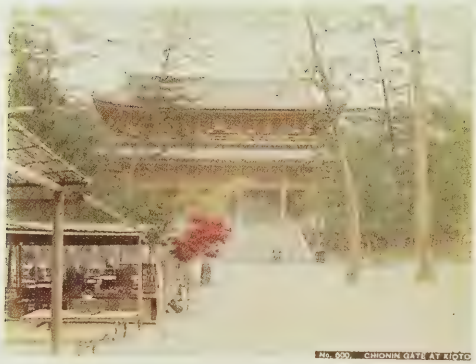
Giulio Campi (Italian c. 1502–1572), *Saint George Slaying the Dragon*, pen and brown ink on laid paper, 18.4 x 13.5 cm. Purchased as a gift of The Master Print and Drawing Society of Ontario Purchase Fund with the assistance of a grant from the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act, 2003

Henri Cartier-Bresson (French, b. 1908), *Rue Mouffetard*, 1954, gelatin silver print, 35.5 x 24.3 cm. Gift of Tess Taconis, 2003. © Magnum Photo

understand and record the way in which muscle, sinew and skin are stretched over bone, and the way in which the knee and ankle joints articulate. Although rapid, almost cursory sketches of this type are not a focus of attention in publications on Michelangelo's drawings, such sheets provide the most vivid insight into the artist's working methods. It is the first drawing by Michelangelo to enter a Canadian collection, a signal event, and will become an instant landmark in the AGO's growing Italian drawing collection.

The AGO's photography collection was augmented by one of the most famous black-and-white images by French photographer Henri Cartier-Bresson – the spirited little boy on *Rue Mouffetard* (1954). Gifted by Tess Taconis, to whom this print was dedicated by Cartier-Bresson, it demonstrates the photographer's established approach to the chance encounter and his "decisive moment," which intuitively synthesizes order out of randomness, to capture a compelling image.

Of significant historical value to the photography collection were the additions of two 19th-century albums with decorative lacquer covers, assembled around 1880 in Japan. One album, acquired with donated funds in memory of Eric Steiner, and the other gifted by John Silverstein, illuminate the breadth of



Unknown (Japanese, 19th century), *Album (view of Kobe, Kioto, among others)*, around 1880. Cover: lacquer 'oro' toned collodion print on metal. Interior: 50 tinted albumen prints, 30.6 x 39.0 x 3.6 cm. Purchase, donated funds in memory of Eric Steiner, 2003

approaches by photographers and the Western audiences they served. The 100 delicately hand-tinted albumen prints reflect the dual nature of such period photographic practices, prompting both re-examination and appreciation of images that present a wide spectrum of Japanese traditions, culture and environments.

The Gallery's Edward P. Taylor Research Library and Archives continued to grow its collection of artist's archives and rare books. The acquisition of the archival records of Greg Curnoe (1936 to 1992) confirms the Gallery's status as the essential centre for research on this major Canadian artist. Extraordinary in its depth and breadth, the fonds reflect Curnoe's life and work: the inspiration of Canadian nationalism, the specificity of London and western Ontario, and his personal experience, especially that of cycling. The artist's extraordinary documentary impulse is evident in his art and just as strongly characterizes his record keeping, making the fonds an essential outgrowth of his artistic output.

A spectacular library on German Expressionist Ernst Barlach (1870 to1938) was received from the estate of Dr. Naomi Jackson Groves. The largest collection of material devoted to this artist in a North American art library, it comprises some 2,000 books, catalogues raisonnés, exhibition and sales

Selections from Greg Curnoe archival records. Gift of Sheila Curnoe, 2003 © 2004 Estate of Greg Curnoe/SODRAC

Selections from the Naomi Jackson Groves library on Ernst Barlach and German Expressionism. Gift of the Estate of Naomi Jackson Groves, 2003

catalogues, journals and files of research notes. Of particular rarity are the catalogues of early Barlach exhibitions. Groves devoted her scholarly life to his study, and many of these German-language publications contain her extensive annotations.

For a complete list of acquisitions in 2003/2004, please visit the AGO's Web site at www.ago.net/ago/reports.

PROGRAM AND EXHIBITION HIGHLIGHTS

The West Wind by Tom Thomson

During the 2003/04 year, the AGO presented a diverse offering of historical and contemporary exhibitions, new presentations from its collections, family programming and activities for all ages.

The AGO's major exhibition of the summer season was *Tom Thomson* (May 30 to September 7, 2003). Organized by the Art Gallery of Ontario and the National Gallery of Canada for a cross-Canada tour that included Ottawa, Vancouver, Winnipeg, Toronto and Quebec City, this comprehensive retrospective presented every significant work created by *Tom Thomson*. More than 140 of the artist's paintings, oil sketches and works on paper were drawn from public and private collections throughout North America, along with works by Thomson's contemporaries. For an added note of realism, a live video feed from Canoe Lake played continuously throughout the exhibition's duration. *Tom Thomson* at the Art Gallery of Ontario was generously sponsored by Maritime Life, with the support of the Department of Canadian Heritage.

Tom Thomson was followed by the highlight of the fall program – an exhibition of sculptures by Edgar Degas (October 11, 2003 to January 5, 2004). *Degas Sculptures*, organized by International Arts, Memphis, Tennessee, showcased 73 bronzes from this Impressionist master – one of only four complete

Degas Sculptures exhibition

sets in existence. Toronto was the sole Canadian venue for the exhibition. For this show, the AGO introduced an innovative initiative – a sketching studio for visitors in the exhibition space. The studio included sketch pads, easels, pencils, models and a display wall for visitors to show their work. An artist animated the studio space throughout the exhibition, demonstrating life-drawing techniques. Slide talks, artist demonstrations and drawing sessions with live models were also presented in the space, in association with the National Ballet of Canada and the National Ballet School. *Degas Sculptures* was sponsored by The American Express Foundation, with supporting sponsorship by Gretchen and Donald Ross.

Lovers of photography and pop culture were drawn to the AGO's exhibition *Pop Photographica: Photography's Objects in Everyday Life 1842–1969* (April 26 to July 20, 2003). Organized by the AGO, this provocative look at photography demonstrated how photos have been used to adorn everyday objects, from perfume bottles and watches to coffee cans and furniture, since the invention of the daguerreotype in 1839. This compelling aspect of photography has seldom been explored, and this exhibition was the first time that many of these objects had been exhibited in an art museum anywhere in the world. In

From the *Pop Photographica* exhibition. Jewellery: Matthew Brady Studio (American, 19th century), *Tom Thumb's and Lavinia Warren's Wedding and Family*, c. 1873, albumen prints, extended from a miniature brass case issued by Samebadg's Luggage. Private collection.

conjunction with the exhibition, the AGO hosted a "*Pop Photographica* Show 'n' Tell" evening with Daile Kaplan, guest curator of the exhibition, photographs specialist and *Antiques Roadshow* expert. People were invited to bring daguerreotypes and tintypes, old family photo albums, unusually framed photographs and examples of pop photographica for on-site examination and discussion. The evening was a sell-out success, with animated conversations about family heirlooms and collector's items. *Pop Photographica* was generously sponsored by Epson Canada, Limited.

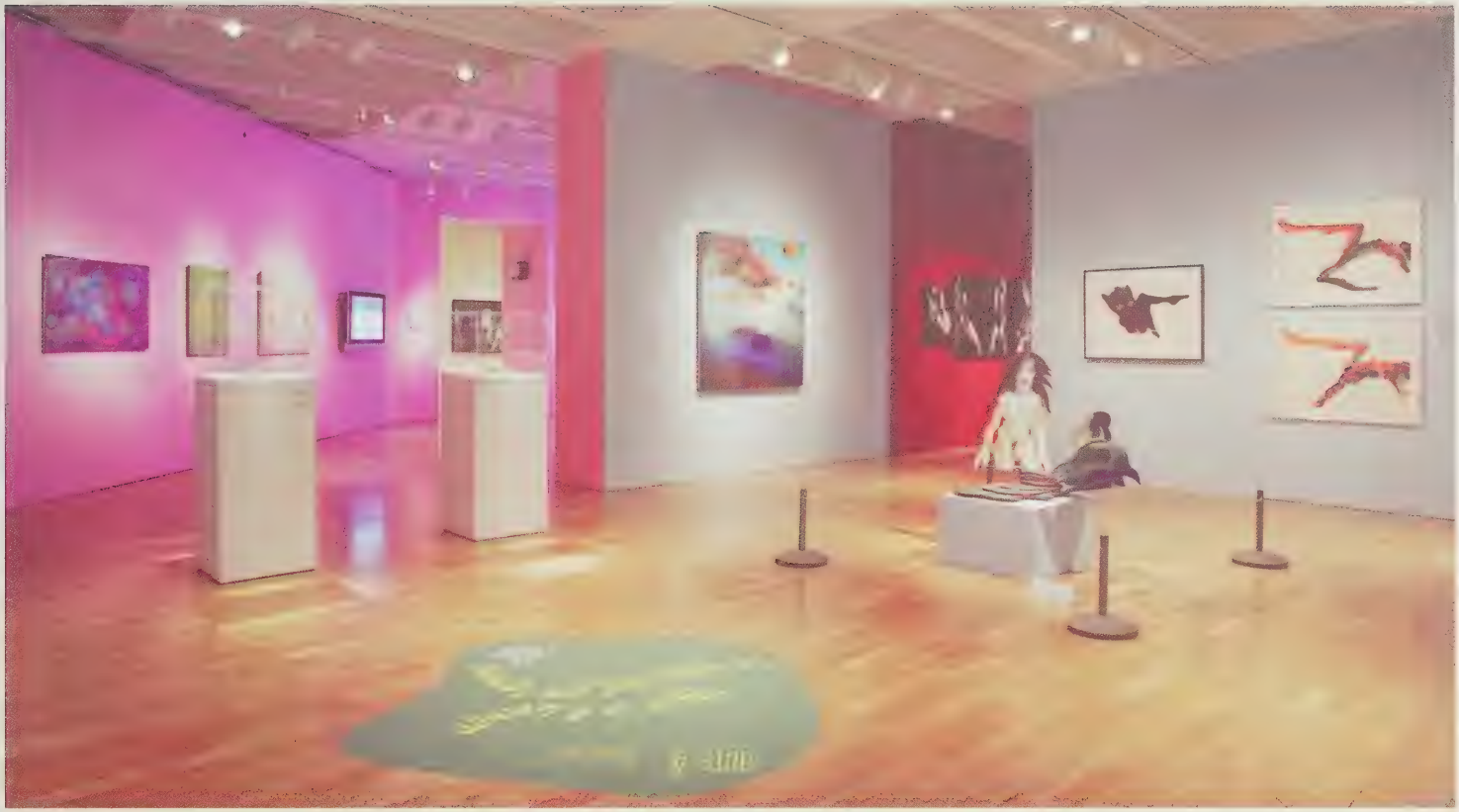
The AGO welcomed the first museum-scale exhibition of internationally acclaimed First Nations artist Rebecca Belmore, entitled *Rebecca Belmore: The Named and the Unnamed* (May 7 to August 3, 2003). The exhibition, organized by the Morris and Helen Belkin Art Gallery, University of British Columbia, with support from The Canada Council for the Arts, featured five works created by the artist in 2002, in response to the horrific unfolding of evidence around the serial killing of women from Vancouver's skid row. For the exhibition's opening at the AGO, Belmore created a performance piece, which remained on display as part of the exhibition.

In tandem with *Rebecca Belmore: The Named and the Unnamed*, the teens involved in the Gallery's *Teens Behind*

Free Space: Art Acts Out event

the Scenes program organized an event building on the artist's demonstration of social consciousness. *Free Space: Art Acts Out*, organized on June 4, 2003, showcased an interactive street performance developed by 20 young activists, starting on Queen and John streets and moving to the Art Gallery of Ontario's Walker Court. The evening continued at the AGO with a free event that included music, spoken word and displays of visual art, celebrating the art of social awareness. The concept for *Free Space: Art Acts Out* was developed through a series of teen workshops led by artist Kathy Walker, with the support of Rebecca Belmore. *Teens Behind the Scenes* is generously supported by Lead Partner CIBC and Supporting Partners Sears Young Futures and S.M. Blair Foundation.

In fall 2003, the AGO introduced a new exhibition series – *Artists in Focus* – featuring the work of Canadian artists whose careers bridge the historical and contemporary periods. The series was launched with the exhibition *Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland* (November 29, 2003 to February 29, 2004). The exhibition was staged as a spirited exchange about the female form between Robert Markle and Joyce Wieland, contemporaries in the Toronto art scene for 30 years. Markle,



Installation shot of *Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland.*

the "chauvinist," and Wieland, the "feminist," viewed the nude from completely different perspectives. The exhibition showed how both artists portrayed the female form with distinct differences and surprising similarities. *Woman as Goddess* was generously sponsored by Waddington's Auctioneers & Appraisers.

On the contemporary front, the AGO presented an active program of works by Canadian and international artists. In April 2003, the AGO welcomed internationally acclaimed, Berlin-based artist Harun Farocki (April 9 to July 6, 2003), with an installation of his video work *I Thought I Was Seeing Convicts* (2000). The AGO's presentation of Farocki's work was part of a city-wide spotlight on the artist, with complementary screenings of the artist's works at the Goethe-Institut and the Images Festival. Harun Farocki was presented at the AGO as part of the Gallery's *Present Tense* series, which features intimate solo exhibitions of work by Canadian and international contemporary artists. Other *Present Tense* artists presented in 2003 included David Urban (Toronto), Mark Bell (Toronto) and Maria Sheriff (Montreal). The *Present Tense* series is generously supported by The Contemporary Circle, formed in 1996 to support contemporary art initiatives at the AGO.

The AGO undertook an innovative collaboration with

Sixteenth-century portrait of King Henry VIII

Toronto artist Robin Pacific, entitled *Uniform* (September 24, 2003 to January 18, 2004). This community arts exhibition profiled 19 AGO Protection Services Officers, who shared their personal histories and reflections about their work at the Gallery through a series of photographic, sound and video installations. These installations were displayed throughout the Gallery, enabling our audiences, staff and volunteers to gain a greater understanding and appreciation of AGO PSOs as individuals. *Uniform* was generously supported by The Canada Council for the Arts.

The AGO profiled renowned Canadian photographer Edward Burtynsky with the exhibition *Manufactured Landscapes: The Photographs of Edward Burtynsky* (January 24 to April 4, 2004). This first retrospective of Burtynsky's work, organized by the National Gallery of Canada, challenged viewers to redefine their concept of landscape, with more than 60 large-scale colour photographs of man-made environments, such as quarries, mines, tailing ponds, refineries, recycling plants and dismantled oil tankers. For this exhibition, the AGO also introduced new works by the artist from the Yangzi River in China, entitled *The Three Gorges Project*. The AGO's presentation of the exhibition was generously sponsored by Scotia Capital,

AGO Protection Services Officer Roman Baran in the *Uniform* exhibition.

with the additional support of The Musagetes Fund held within The Kitchener and Waterloo Community Foundation, and supported by The Canada Council for the Arts.

The year ended with the compelling contemporary exhibition *Rodney Graham: A Little Thought* (March 31 to June 27, 2004). Jointly organized by the Art Gallery of Ontario, The Museum of Contemporary Art, Los Angeles, and the Vancouver Art Gallery, this exhibition celebrated one of Canada's most innovative and internationally renowned contemporary artists, through an in-depth examination of the film, video and sound works produced during his 30-year career. The exhibition, generously supported by Carol and David Appel, began its North American tour at the AGO.

Despite the challenge of its closed Canadian wing, the AGO created two bold installations of work from its remarkable collection of Canadian art. *Speaking about Landscape, Speaking to the Land: Highlights of the Canadian Collection* presented a compelling installation exploring the breadth of Canadian landscape painting. Centred around Rebecca Belmore's work *Ayumee-aawach Oomama-mowan: Speaking to Their Mother* (1991), works by Canadian artists, from pre-Confederation times to the 1980s, presented a complex array of the Canadian "landscape."

The second installation, *Inuit Art in Motion*, choreographed 20 sculptures from the AGO's Inuit collection into a grand drum-dancing performance. Each sculpture marked a frozen moment of transformation between human and animal forms, and captured the powerful drum-dancing theme of spiritual transformation. This installation was supported by the Museums Assistance Program of the Department of Canadian Heritage.

A new installation in the European galleries introduced Henry VIII to Toronto audiences. This 16th-century portrait, created by an artist working in the circle of Hans Holbein the Younger, is a striking portrayal of one of England's most famous monarchs and is the only period portrait of Henry VIII in Canada. Donated anonymously to the AGO in 2000, this work is one of a very small number of Tudor portraits in Canada. The installation of Henry VIII is generously supported by the Volunteers of the Art Gallery of Ontario.

Through these exhibitions and programs, the AGO reached a broad and varied audience, creating personal and meaningful experiences with works of art.

For a complete list of exhibitions presented in 2003/2004, please visit the AGO's Web site at www.ago.net/ago/reports.

PEOPLE HIGHLIGHTS

Sarah Iley, President & CEO, Council for Business and the Arts in Canada (CBAC), Don Johnson, Chairman CBAC, Dr. James D. Fleck, O.C. recipient, 2003 Edmund C. Bovey Award, and Matthew Teitelbaum, Director & CEO, Art Gallery of Ontario

One of the AGO's true strengths is the support it receives from the many individuals who believe in the Gallery's integral role within the local community and on the international stage. This support comes in a variety of ways: through sponsorships of exhibitions and programs, fundraising initiatives and the commitment of time and expertise. In 2003/04, the contributions of a number of individuals deserve particular recognition.

A special tribute goes to Anne Lind, a long-time friend of the AGO, who passed away in 2004. Ms. Lind was a passionate supporter of art and artists, and an exemplary volunteer. She touched the lives of many people throughout her 30 years as an AGO volunteer, elementary school docent, president of the Junior Committee, AGO trustee and member of the Curators' Circle Committee. Her generosity of spirit, enthusiasm, dedication and friendship will be greatly missed.

We were also deeply saddened by the passing of Norma Ridley, a prominent supporter of the AGO and lifelong arts enthusiast. The Ridley family has been a generous benefactor of the Gallery since the 1960s. The Ridley Members' Lounge is a well-loved place within the Gallery, and the intimate Norma Ridley Reading Room is a haven for many members. Mrs. Ridley will be fondly remembered as an active, spirited and devoted patron.

Pictured at the *Shadow Ball* fundraising gala, from left to right: AGO Director and CEO Matthew Teitelbaum; *Shadow Ball* Co-chair Maxine Granovsky Gluskin; Tony Gagliano, Executive Chairman & CEO of St. Joseph Corporation, sponsor of the event; *Shadow Ball* Co-chair Earl Rotman

The Gallery extends congratulations to Dr. James D. Fleck, AGO past president, president of The AGO Foundation and chair of the AGO's Building Committee, on receiving the prestigious Edmund C. Bovey Award for leadership in support of the arts. In addition to his longstanding and formative work for the AGO, Dr. Fleck's dedication has strengthened Canadian music, theatre, dance, visual arts and literature. The AGO is fortunate to benefit from his ongoing leadership.

The AGO introduced a sensational new fundraising gala in 2003. *Shadow Ball*, held on October 25, captured the spirit of vintage black-and-white horror films and highlighted some of the more macabre works from the AGO's collection. Thanks to the creativity and ingenuity of the *Shadow Ball*'s organizing committee, co-chaired by Maxine Granovsky Gluskin and Earl Rotman, the event drew close to 400 guests, many of whom enthusiastically responded to the theme by dressing in fiendishly formal garb. The evening featured shadow play by renowned lighting designer Steve Lucas and Theatre 2.0. The Gallery is grateful to leading Toronto fashion designers, who created costumes especially for the event. *Shadow Ball* was an overwhelming success, raising net revenue of more than $290,000 for the Gallery. Sincere thanks go to St. Joseph Corporation for

generously sponsoring this gala evening.

This past year was also marked by the exceptional gen erosity of individuals who stepped forward, enabling the AGO to present major exhibitions to its audiences. Gretchen and Donald Ross were supporting sponsors of the beautiful *Degas Sculptures* exhibition, assisting the lead sponsorship of The American Express Foundation. Louise MacCallum and Michael Barnstijn, through their Musagetes Fund, complemented the lead sponsorship of Scotia Capital by supporting the exhibition *Manufactured Landscapes: The Photographs of Edward Burtynsky*, and the accompanying fundraiser, *Dinner with Ed Burtynsky*. Carol and David Appel were the lead sponsors for the compelling exhibition *Rodney Graham: A Little Thought* – a milestone collaboration between the AGO, The Museum of Contemporary Art, Los Angeles, and the Vancouver Art Gallery.

Many exciting programs at the AGO would not be possible without the special attention of individuals who share a common passion to see these programs reach the public. The AGO's Contemporary Circle celebrated seven years of supporting contemporary art at the Gallery and, in particular, the signature *Present Tense* series of solo contemporary art

exhibitions, with 28 exhibitions to date. The AGO is deeply appreciative of the members of The Contemporary Circle – Cindy and Shon Barnett; Maxine Granovsky Gluskin and Ira Gluskin; Roz Ivey and John Macfarlane; Barbara and Dougal Macdonald; Sarah and David Macdonald; Beth Nowers and Jack Curtin; Julia and Gilles Ouellette; and Robin and David Young – for their ongoing commitment to the Gallery's initiatives in contemporary art.

The Volunteers of the AGO are a very special group of 700 dedicated individuals who commit their energy and expertise to virtually every area of the Gallery. The AGO Volunteers have a long history of demonstrating leadership in the voluntarism sector. In 1952 they founded the Volunteer Committees of Art Museums (VCAM). In October 2003, the AGO Volunteers celebrated VCAM's 50th anniversary by hosting the association's triennial conference in Toronto, in partnership with the Volunteers of the Royal Ontario Museum. Since its inception, VCAM has grown into an international association, with a membership of close to 120 institutions around the world. Representatives from more than 50 art museums attended the conference in Toronto and shared experiences about voluntarism in the cultural sector. Blake, Cassels & Graydon LLP generously sponsored the VCAM conference in Toronto.

The AGO benefits from the enabling support of its 45,000 Members. The ongoing loyalty of AGO Members contributes significantly to the stability and vitality of our institution.

The Gallery is grateful for the support of these community leaders. Their generosity, commitment and passion to see our institution grow and excel is a driving force behind the AGO's continued success.

The Raising of Tabitha, by Eustache Le Sueur

FINANCIAL STATEMENTS

Statement of Operations

Year ended March 31, 2004
(reported in thousands of dollars)

Revenue			
Government grants	$	12,246	33.5%
Admissions, program income		2,360	6.5%
Donations and bequests, membership fees		9,960	27.2%
Gallery Shop		3,658	10.0%
Dining Services		4,311	11.8%
Art Gallery of Ontario Foundation support		494	1.3%
Amortization of deferred capital contributions		2,958	8.1%
Miscellaneous		575	1.6%
Total Revenue	**$**	**36,562**	**100%**

Expenses			
Administration	$	2,998	8.2%
Physical plant and security		5,260	14.3%
Programming		12,609	34.4%
Membership and fundraising		2,421	6.6%
Gallery Shop		3,466	9.5%
Dining Services		4,116	11.2%
Amortization of capital assets		3,040	8.3%
Purchases of works of art		2,738	7.5%
Total Expenses	**$**	**36,648**	**100%**
Net Deficit	**$**	**(86)**	

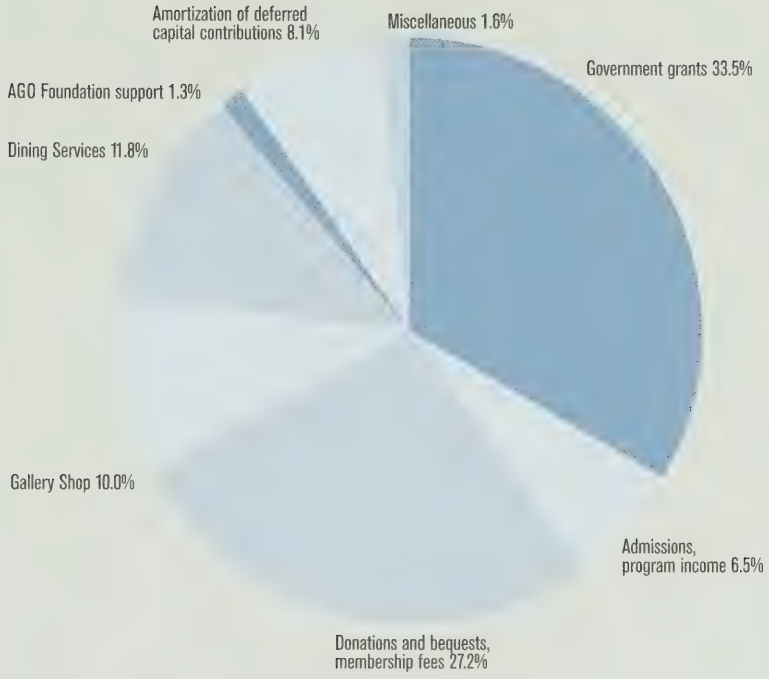
Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2003/2004. Financial statements for the 2003/2004 fiscal year (April 1, 2003 to March 31, 2004), audited by Ernst & Young LLP are available upon request from the Art Gallery of Ontario. (Director's Office 416-979-6613).

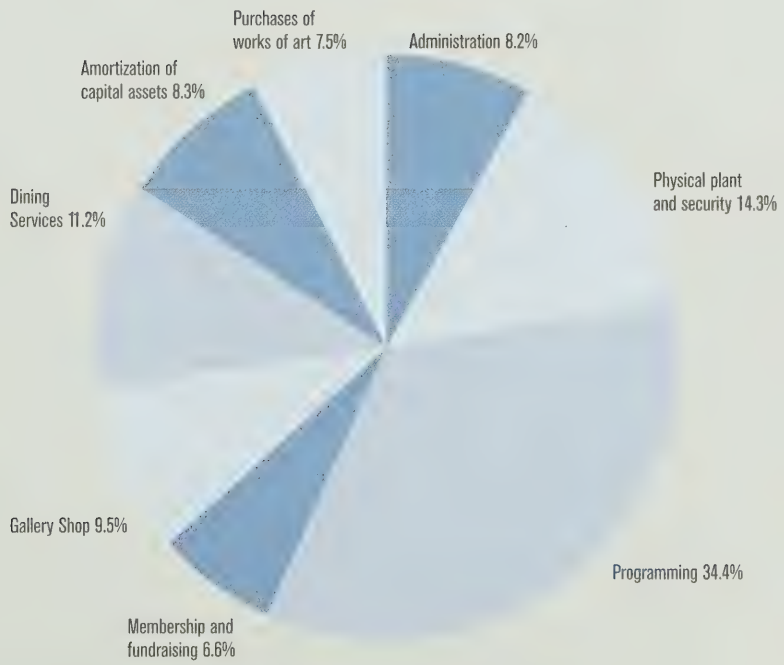
2. In the 2003/2004 fiscal year, the AGO received gifts of works of art with an approximate value of $17,560,000. This is not reflected in the financial data above, but is identified in the AGO's 2003/2004 audited financial statements.

3. The AGO records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

Revenue



Expenses



Balance Sheet

As at March 31, 2004
(reported in thousands of dollars)

Assets		
Current assets and deferred expenses	$	7,420
Net capital assets		64,947
Total Assets	**$**	**72,367**
Liabilities		
Current liabilities & current debt	$	12,050
Long-term debt		456
Deferred capital contributions		64,759
Total Liabilities	**$**	**77,265**
Net Deficit	**$**	**(4,898)**
Total Liabilities and Net Deficit	**$**	**72,367**

Notes

1. Works of art are included at the nominal value of $1,000 in net capital assets.

2. Included in net capital assets are $12,222,000 in expenses incurred to date for the Transformation AGO expansion project.

3. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. Included in this amount are $16,529,000 in contributions designated for the Transformation AGO Expansion project.

Statistics

Attendance: 460,637

AGO members: 45,000

AGO corporate members: 209

Permanent Collection
2002/2003 acquisitions: 1,732
Size of collection: 39,898

Facility
Total area: 44,871 square metres
Exhibition space: 9,378 square metres

In accordance with the Public Sector Salary Disclosure Act, 1996, the following is a record of AGO employees who were paid a salary of $100,000 or more in 2003:

Kristin Ferguson
Director, Corporate Affairs
Salary Paid: $112,697.52
Taxable Benefits: $312.68

Katharine Lochnan
Senior Curator and the R. Fraser Elliott Curator of Prints and Drawings
Salary Paid: $105,843.09
Taxable Benefits: $345.86

Arlene Madell
Director, Marketing and Communications
Salary Paid: $124,250.89
Taxable Benefits: $395.00

Michael Mahoney
Director, Operations
Salary Paid: $118,947.20
Taxable Benefits: $345.64

Linda Milrod
Director, Exhibitions, Education & Publications
Salary Paid: $112,108.19
Taxable Benefits: $306.12

Deborah O'Leary
Director, Staff & Volunteer Resources
Salary Paid: $112,043.53
Taxable Benefits: $345.64

Dennis Reid
Chief Curator
Salary Paid: $126,315.37
Taxable Benefits: $401.60

Rocco Saverino
Chief Financial Officer
Salary Paid: $117,030.66
Taxable Benefits: $345.64

Shawn St. Michael
Director of Development & Campaign Director
Salary Paid: $146,477.65
Taxable Benefits: $434.48

Matthew Teitelbaum
Director & CEO
Salary Paid: $262,697.09
Taxable Benefits: $32,520.87

PARTNERSHIP HIGHLIGHTS

Entrance to the *Tom Thomson* exhibition

The AGO seeks out partners to extend its reach into the community and around the world. In 2003/04, the AGO worked with community and private sector partners to offer a greater variety and breadth of programming to the public and introduce the Gallery to new audiences.

The *Tom Thomson* exhibition was the result of a partnership between the two foremost art museums in Canada – the Art Gallery of Ontario and the National Gallery of Canada – which combined their curatorial strengths to deliver new perspectives on one of Canada's greatest artists, through one of the most comprehensive exhibitions in the nation's history. The AGO welcomed a new corporate partner, Maritime Life, as the sponsor of the exhibition. This marked Maritime Life's first lead sponsorship in the visual arts sector. Maritime Life demonstrated full-out support of the program, from the personal involvement of senior representatives to the creation of a Maritime Life Web page solely dedicated to the *Tom Thomson* exhibition. In addition, the exhibition played a role in an important milestone for the company – the opening and celebration of the Maritime Life Tower in downtown Toronto.

The *Degas Sculptures* exhibition provided a number of opportunities to work with partners in the community to expand

Sketching studio in the *Degas Sculptures* exhibition

Mayor David Miller at the launch of the fall campaign for the Daily Bread Food Bank.

the scope of the exhibition. The AGO joined forces, again, with The American Express Foundation as the lead sponsor of the exhibition. The American Express Foundation has been a corporate supporter of the Gallery for more than 25 years and has made a number of major exhibitions possible at the AGO.

The "dancers" theme of the *Degas* exhibition presented a great occasion for the AGO to partner with the National Ballet of Canada and the National Ballet School, to provide dance programming throughout the exhibition. Highlights included a costume demonstration at the Gallery by Caroline O'Brien, costume designer, National Ballet School, and a trip to the National Ballet to sketch the dancers in rehearsal.

To promote Toronto as a cultural tourism destination, the AGO and the Royal Ontario Museum (ROM) partnered, for the first time in the history of both institutions, in a tourism campaign that promoted visits to the AGO's *Degas Sculptures* and the ROM's *Art Deco* exhibition. With the assistance of the Cultural Tourism Marketing Fund of the Ontario Ministry of Culture, the AGO and the ROM mounted an aggressive advertising campaign to draw visitors to Toronto to see both exhibitions.

The AGO was able to reach out to a larger audience by hosting the launch of the fall campaign of the Daily Bread Food

Bank. To assist with the campaign, the Gallery introduced "Food for Thought" Wednesdays, held throughout December 2003. With a donation of a canned good to the Daily Bread Food Bank, visitors were given a discounted admission to *Degas Sculptures*. The campaign was a major success, with more than 1,000 visitors participating, and 2,150 pounds of non-perishable food items collected for the Daily Bread Food Bank.

Contemporary audiences benefited from the partnership struck by the Art Gallery of Ontario with The Museum of Contemporary Art, Los Angeles, and the Vancouver Art Gallery in organizing the exhibition *Rodney Graham: A Little Thought* (March 31 to June 27, 2004). Generously supported by Carol and David Appel, this travelling exhibition was the first North American tour of the work of Rodney Graham, one of Canada's most internationally celebrated artists.

Alliances in the education sector enabled the AGO to extend its reach into this important area. A strategic partnership with the Ontario Institute for Studies in Education (OISE), at the University of Toronto, allowed the Gallery to offer enhanced visual arts training to all 550 elementary teacher candidates in the OISE program. Through all its programs, the AGO trained 850 teachers from Toronto and surrounding regions.

The AGO's youth programs continue to grow in popularity and depth, and CIBC has been a leader in supporting these programs at the Gallery since 1999. CIBC's renewed three-year commitment to the *Teens Behind the Scenes* program has ensured stable funding and has enabled the AGO to play a leading role in arts education by engaging youth in the visual arts through an interactive, highly participatory program.

The AGO is also grateful for the support it receives from a number of extraordinary foundations. This support is particularly critical, as it often supports behind-the-scenes activities. For the 2003/04 year, special thanks goes to The Catherine and Maxwell Meighen Foundation, the Ontario Trillium Foundation, the Mariano Elia Foundation, Tippet Foundation and S.M. Blair Family Foundation for their support of education programs at the AGO.

Fundraising partnerships in 2003/04 allowed the Gallery to strengthen its operating base. For the fourth year since its

Having fun in The Henry Moore Sculpture Centre

inception, the AGO partnered with the *Toronto International Art Fair* in presenting the *Preview Gala*, held on October 17, 2003, at the Metro Toronto Convention Centre. The Preview Gala is the official launch of the art fair and a benefit for the Art Gallery of Ontario. Under the chairmanship of Sue Kidd, the 2003 *Toronto International Art Fair Preview Gala* raised net revenue of more than $100,000 for the AGO. The AGO is grateful to Cadillac for its generous sponsorship of the fair; to Precinda Corporation for sponsoring the artists' attendance at the *Preview Gala*; to Perrier Jouet; and to Johnston & Daniel, a division of Royal LePage Real Estate Services, for supporting the evening.

The AGO was also honoured to be the beneficiary of the inaugural event of the group Partners in Art, held on May 22, 2003. Close to $28,000 was raised for contemporary art acquisition at the Gallery. Contemporary art has pride of place in the AGO collection, and the Gallery is grateful to Partners in Art, and especially to co-chairs Eileen Farrow and Lisa Dinnick, for their leadership in supporting the purchase of a new work of art for the Gallery.

Thanks to these partnerships, and many others from the 2003/04 year, the AGO was able to draw a broader, more diverse audience to experience its programs and activities.

ANNUAL CAMPAIGN 2003/2004

The AGO gratefully acknowledges the generosity of the following individuals, corporations and foundations whose contributions assist the Gallery in providing a wide range of quality programs and services to the public. Each year, the AGO raises vital financial support through membership fees, exhibition and program sponsorship, donations for art purchases, special projects and general contributions.

SPONSORSHIP & SPECIAL PROGRAM FUNDING

Degas Sculptures
Lead Sponsor:
The American Express Foundation
Supporting Sponsor:
Gretchen & Donald Ross

Tom Thomson
Maritime Life

Manufactured Landscapes: The Photographs of Edward Burtynsky
Lead Sponsor:
Scotia Capital
Generously supported by:
The Musagetes Fund held within The Kitchener and Waterloo Community Foundation

Pop Photographica: Photography's Objects in Everyday Life 1842–1969
Epson Canada, Limited

Rodney Graham: A Little Thought
Carol & David Appel

Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland
Waddington's Auctioneers & Appraisers

Gerald Gladstone: Event Horizon
Rose Reisman and the Art of Living Well

New Installations of European Old Master Galleries
Renaissance Mutual Funds
The Tecolote Foundation
Tula Foundation
Volunteers of the Art Gallery of Ontario

Present Tense
The Contemporary Circle

Henry Moore Sculpture Centre
The Henry Moore Foundation
Al & Malka Green
CBC Television and Radio

Michael and Janet Scott Curatorial Travel Fund
Michael & Janet Scott

Curatorial Assistant, Collections Management Position
Vivian & David Campbell

Elementary and Secondary School Education Programs
J.P. Bickell Foundation
Imperial Oil Foundation
The Catherine and Maxwell Meighen Foundation

Family Sundays
Hudson's Bay Charitable Foundation
Tippet Foundation
Wawanesa Insurance

Off the Wall! Dr. Mariano Elia Hands On Centre
The Mariano Elia Foundation

Members' Journal
Microsoft

Teens Behind the Scenes
Lead Partner: CIBC
Supporting Partners:
S.M. Blair Family Foundation
Sears Young Futures

ArtsAccess
The Ontario Trillium Foundation

Free Wednesday Nights at the AGO
The Catherine and Maxwell Meighen Foundation

Private Corporate Evenings
Blake, Cassels & Graydon LLP
CIBC World Markets
Mackenzie Financial Corporation
Maritime Life
Ryerson Polytechnic University
Westwind Partners Inc.

Toronto International Art Fair Preview Gala
Cadillac
With assistance from:
Precinda
Royal LePage Real Estate Services Ltd, Johnston & Daniel Division
Corby Distilleries Inc.

Shadow Ball
St. Joseph Corporation

Dinner with Ed Burtynsky
The Musagates Fund held within The Kitchener and Waterloo Community Foundation

Inaugural Partners in Art Benefit for the AGO
Partners in Art

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Binney & Smith
Brassai
CBC Television & Radio
Chair-man Mills Inc.
Christie's Canada Inc.
Dinah Koo
Emblem
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grano
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PACART
Pillitteri Estates Winery
Pioneer Electronics of Canada Inc.
Shoppers Drug Mart
Sotheby's (Canada) Inc.
St. Joseph Corporation
Urban Garden Supply
Visual FX Inc.
WHERE Toronto

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CIBC
CIBC World Markets
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Pfizer Consumer Group
Procter & Gamble Inc.
Reitmans (Canada) Limited
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Tomauri Inc.
Triax Capital Holdings Ltd.
Urban Garden Supply

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Palmer and Company Executive Recruitment Inc.
Paradigm Capital Inc.
Parmalat Canada
Pivot Design
Polar Capital Corporation
Post-Traumatic Rehabilitation Services
Presidential Gourmet Corp.
Ritchie's Auctioneers & Appraisers
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Toyota Canada Inc.
Vortex Holdings Inc.
Woodbridge Therapy and Rehab
One Anonymous Donor

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Hudson's Bay Company Charitable Foundation
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Jackman Foundation
The Kololian Foundation
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The Musagetes Fund held within The Kitchener and Waterloo Community Foundation
RBC Foundation
The Tecolote Foundation
Tippet Foundation
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Volunteers of the Art Gallery of Ontario
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The Honey and Moses Nathan Charitable Foundation
The Sam Yakubowicz Family Foundation

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